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had very little attraction for the student of linguistic phenomena. Even the older dialects of Spanish,—to except only that of Leon, on which we have the work of Gessner and Morel-Fatio's "Recherches sur le texte et les sources du libro de Alexandre," in *Romania* iv (1875),—have been greatly neglected, while the present spoken dialects have fared little better. Schuchardt was one of the first to treat scientifically any of the living dialects of Spain, that of Andalusia, in his very interesting "Cantes Flamencos," in the '*Zeitschrift für Rom. Phil.*,' vol. v. (1881) p. 249. This, with the work of Munthe, on the Asturian dialect, is about all that has appeared outside of the Spanish peninsula. Schuchardt was likewise the first scholar to call attention to the changes, especially in the vocabulary, that Spanish has undergone in the colonies. The earliest extensive scientific work on any of the Spanish dialects of South America, where, according to Prof. Baist (Gröbers 'Grundriss'), Spanish is spoken by about twenty million people, is Cuervo's 'Apuntaciones críticas sobre el language bogotano. Segunda edicion.' Bogotá. 1876.¹ The article by Maspero, "Sur quelques singularités phonétiques de l'espagnol parlé dans la campagne de Buenos-Ayres et de Montivideo." *Mem. de la Soc. de Linguistique*, vol. ii, pp. 51-65, is translated in the work before us, 'enmendado y seguido de apuntaciones críticas,' and prefixed as an introduction to the 'Vocabulario Rioplatense.' The object and scope of the work are given in the preface:

"Der spanisch-amerikanische Sprachschatz, von welchem hier die erste Lieferung vorliegt, ist das Unternehmen eines deutschen Philologen, der verschiedene Welttheile bereist und u. a. die lebende Sprache der heutigen Bewohner des La Plata-Gebietes während eines siebenjährigen Aufenthaltes in Argentinien und Uruguay studiert hat. . . . [Der Herausgeber] trägt Gedrucktes und Handschriftliches von weither zusammen, verwerthet die Resultate fremder und eigener Forschung, und schöpft direkt aus lebendigen Quellen. Der "Tesoro" will Künftigen Geschlechtern die Abfassung eines vergleichenden Wörterbuchs der amerikanisch-spanischen Sprache

¹ The first edition appeared in 1872, and a fourth edition, 'notablemente aumentada,' appeared in 1885. This I have not seen.

erleichtern. Auch der künftige Verfasser eines altspanischen Wörterbuchs wird Brauchbares in diesem Werke finden."

This first *Lieferung* of the 'Vocabulario Rioplatense,' extends from *Abati=malz*, to *Cuzco=perro pequeño ladrador*, (de la interj. *cuz! cuz!*): it is beautifully printed, and an examination of as much of it as is before us, shows that the last sentence we have quoted from the preface is likely to be verified, and the work prove very useful in its particular field.

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CERTAIN MILTONIC CONCEPTIONS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The volumes of Milton edited by A. W. Verity for the Pitt Press (Macmillan & Co.) are, it seems to me, far above the usual range of annotated classics. I have been much interested in his last volume ('Par. Lost.' v, vi) wherein he presents matters of scholarly interest in his Introduction ("History of Paradise Lost: Milton's Blank Verse") and in his appendix ("The Cosmology of Paradise Lost: The Character of Milton's Satan"). Indeed I believe that even students who know their Milton well, will find some new hints here. I beg to offer some observations upon the matters touched on in the appendix.

In his study of Milton's Cosmology, Mr. Verity proceeds in the direction taken by Masson in his edition of Milton, and adds certain interesting details. He then touches upon Milton's conception of the heavenly hierarchy. In his note to Bk. v., l. 587, Mr. Verity mentions the medieval classification of the angels and remarks that Milton accepted the system, and further notes passages in Milton's prose and in 'Paradise Lost,' in which reference to such conception is made.

That Milton was well acquainted with the divisions of the angels as existent in medieval theology and therefore presented by Dante ('Par.' xxviii) cannot be doubted. I think however, that any one considering the matter with all the evidence in view, will come to the

opinion that, whatever idea he himself may have had, Milton did not attempt in his poem to convey any definite and regular conception. The turn of his mind and genius was, I take it, contrary to such definiteness. Masson in his note, to Bk. v., l. 601, "Thrones, Dominations, Princedoms, Virtues, Powers," remarks, "A gradation of rank seems here implied as if throned angels were highest, next those with dominations and so on." But it does not by any means appear from this line, (which occurs several times in 'Paradise Lost') that Milton had any definite conception of a hierarchy in mind. In fact the contrary seems rather to have been the case. For the order of rank in the verse is neither the common one of the Pseudo-Dionysius, nor that of Gregory the Great, following St. Paul (Col. 1, 16) nor the Byzantine order. And if Milton had meant to indicate any special arrangement of the heavenly powers, he would hardly have omitted the Seraphim, Cherubim, Archangels and Angles. In other passages, also, may it be remarked, he mentions one or another of these orders in such a way as to show that he attached no specific meaning to them. This is particularly noteworthy in the passages where Raphael is called not only by the generic term Angel but by the peculiar denominations of Archangel (vii. 41), Virtue (v. 371), Power (viii. 249) and Seraph (v. 277). In like manner the fallen angels appear to be Seraphim (i. 129; ii. 750), Cherubim (i. 665) Thrones (ii. 430) or Potentates (i. 315). And it must further be recalled that Milton distinctly recognises the more popular division into Angels and Archangels (iii. 648; v. 660). He alludes to the Archangels as the chief angels, whereas, in the system of the Pseudo-Dionysius they were next to the lowest.

It is true that there are passages in 'Paradise Lost' in which Milton seems to have the ninefold hierarchy clearly in mind. In xi, 231, 2 and 296, 7 Adam alludes to the Throne with reference to its particular rank. So Ithuriel and Zephon, evidently of rank inferior to Satan before his fall, are Cherubim not Seraphim. But in general the conveying a distinct conception of the heavenly orders, such a conception as Dante's, was no part of Milton's purpose.

To turn from Milton's conception of Heaven. Mr. Verity gathers together the cosmological allusions to Hell and shows its relation in space to Heaven and chaos. So far it is very well. Doubtless Milton had in this case the clear conception ascribed to him. The man who notes that Hell was

"As far removed from God and light of Heaven

As from the centre thrice to the utmost pole,"

(i, 73-4).

evidently had a fairly distinct idea in mind.

But Milton conceived also another form of Hell,—a more spiritual place of torment, and to this idea Mr. Verity curiously enough makes no allusion. I say 'curiously' because there is here the same likeness of conception between 'Paradise Lost' and Marlowe's 'Faust,' to which Mr. Verity has, elsewhere, called attention in a very interesting way. On this matter we have the direct testimony of Satan himself. He says as he reaches the Garden of Eden :

"Me miserable ! which way shall I fly

Infinite wrath and infinite despair ?

Which way I fly is Hell ; myself am Hell."

(iv, 73-75).

And the same idea appears in iv, 18-22 and ix, 467-9. With which we may compare Marlow's 'Faust' (i. iii.):

"Faust. How comes it then that you are out of hell ?

Meph. Why this is hell, nor am I out of it : "

and also (i, v.)

"Meph. Hell hath no limits, nor is circumscribed

In one self place ; for where we are is hell,

And where hell is there must we ever be."

As in the case of the Angelic Hierarchy, such a conception is far more Miltonic than any definitely ordered scheme exactly conveyed. It is, also, of far more present interest, for such cosmologic hells have been (so I am told) pronounced by modern science to be nonexistent, whereas the Hell thus indicated by Milton and Marlowe has never yet been by moral Philosophers shown to be nonexistent, but on the other hand has by certain of them not unfrequently been affirmed and reaffirmed.

Wholly in keeping with this idea, is the Miltonic conception traced by Mr. Verity, which finds the parallel of Satan's spiritual fall in his loss of physical beauty. To the passages

carefully collected by Mr. Verity and cited by him (p. 124), I would add x, 450-452. But together with the symbolism of this conception should also be noted Milton's general position on the question of the material and the spiritual. It is on the whole best exhibited by the "Masque of Comus" and by the well-known speech put in the mouth of the elder brother (459, 468).

There have been those who have seen in the two brothers in "Comus" the types which Milton presented to the world more fully in "L'Allegro" and "Il Penseroso." Of these two companion characters, the latter bears the nearest resemblance to Milton's natural disposition. We are not, therefore, surprised to find placed in the mouth of the elder brother, the Platonist, a view which Milton afterwards indicates in 'Paradise Lost' (particularly v, 496-9), and which he exemplifies in the person of Satan.

It may also be remarked that a difference appears in the conception in "Comus" and that of 'Paradise Lost,' the result perhaps of the experience of the years between. In "Comus" the victims of the enchanter

"So perfect is their misery
Not once perceive their foul disfigurement."

In which point Milton, as had Spenser before him, differed from the antique conception of Circe's victims. In 'Paradise Lost,' however, Satan is fully conscious of his fall, and in that very circumstance lies the great part of his punishment. So Marlowe's Mephistophilis. Of like nature was Shelley's thought in "Adonais" when he wrote

"But be thyself and know thyself to be!"

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ON STOPFORD A. BROOK'S *BEOWULF*, IN HIS 'HISTORY OF
EARLY ENGLISH LITERATURE.'

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Chapter ii, entitled *Beowulf*-introduction, in Mr. Brooke's new history of Early English literature is largely taken, as the author himself avers, from Wülker's *Grundriss*

which was published in the year 1885. That is seven years ago, and the author has not found it necessary to give any space to the work of the past seven years. This is self-evident after a short reading of this new contribution to the histories of English literature. Mr. Brooke hastens to state in a foot-note that all the theories upon the *Beowulf* question, with all their differences, will be found in the *Grundriss*. But some not there have been advanced during the past seven years. This itself is not a great offense, and certainly it was not to be expected or desired that the author should make use of such theories, but it is the inaccurate, the careless, work of the compiler which commits the offense and causes us to criticize the unscientific work of the compiler, not the historian of literature.

In order to make the reader clearly understand the method of critical work that has been pursued in the examination of *Beowulf* and the resultant value of that criticism, Mr. Brooke states that the "same kind of controversy which has raged over the composition of the *Iliad* and *Odyssey* has raged also over *Beowulf*." And he continues to explain what has been the subject of controversy, namely,

"It is said that it is a single poem composed by one man; and, on the contrary, that it is a poem built up, in process of time, by various hands, and consisting of various lays of different ages."

The author is mistaken when he assigns such a cause to the various forms of discussion that have been awakened by the problematic origin of *Beowulf*. Two parties have been engaged in a controversy, it is true, but not in a controversy over the one-poet idea.

Scholars of to-day are of two opinions as to the origin of the *Beowulf*. One party believes that the Saga is an original Anglo-Saxon production, brought by the conquerors of England from their continental home, but later, the origin having been forgotten, it was located in the North and the story passed over to Swedish and Danish heroes. A second party believes that the Saga was originally Old Norse, revised by one or more Anglo-Saxon poets. The majority of English and German scholars belong to the first party; the second party consists mostly of Scandinavians,